ALLEN MEMORIAL ART MUSEUM

BULLETIN

Spring 1953

OBERLIN COLLEGE

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ALLEN MEMORIAL ART MUSEUM

BULLETIN

VOLUME X NUMBER 3

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The cover pattern is that of the two pairs of wrought iron gates made for the corridors of the Museum by Samuel Yellin.

PRESS OF THE TIMES - OBERLIN, OHIO

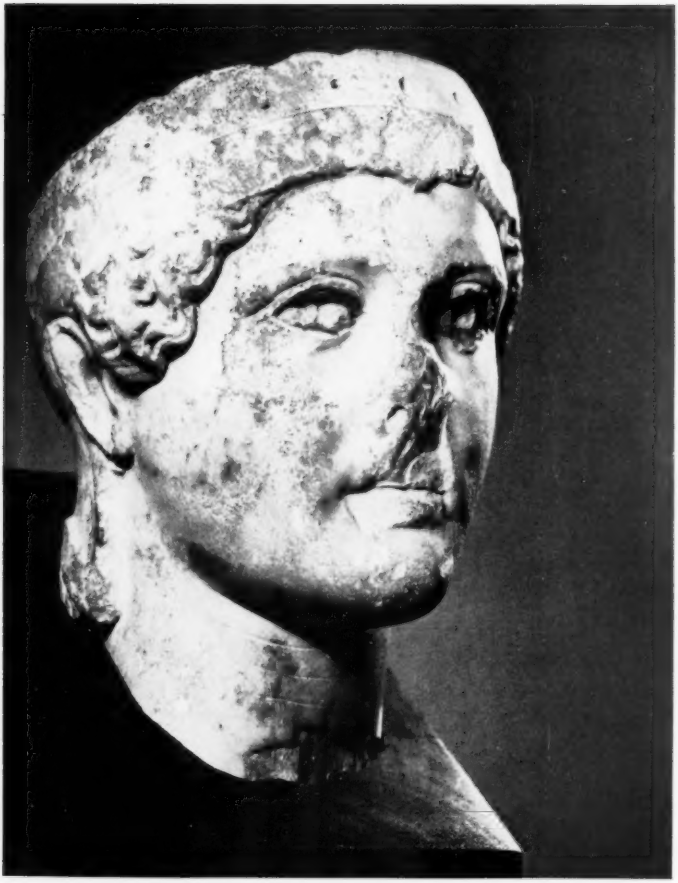
Foreword

It is my pleasant task as Acting Director of the Allen Memorial Art Museum to write a brief foreword to this number of the *Bulletin*. This issue seems to me especially interesting in its reference not only to important objects in the museum but also in its indication of the extensive use to which such objects are put in the courses offered by the Art Department. Owing to the continued growth and wide scope of the collections, every course has been greatly enriched by the possibility thus provided of using actual works of art as illustrations in the historical courses and as technical material in the studios. The two articles in this issue indicate such use. Professor Arnold's article is also evidence of the remarkable growth of interest in printmaking. His studio course combined with that of Professor Stechow in the graphic arts now provide a sound basis for work in this field.

An important event in the year's work at Oberlin has been the seminar on "Laboratory Methods in Art and the Ghent Altarpiece" given by Dr. Paul Coremans of Belgium. The subject was especially appropriate in connection with the new Intermuseum Laboratory of which Mr. Buck is the director and which has itself added much to the work of the department. Students and members of the faculty were most enthusiastic over both the content of the course and the scholarship and graciousness of the speaker. Oberlin is deeply indebted to Dr. Coremans for giving so much of himslf to the entire college community.

In closing I should like to add a personal word of thanks to Professor Stechow and Miss Hamilton, who have edited this *Bulletin* in Mrs. Bongiorno's absence. I should like also to express my gratitude to all the members of the museum and department staff who have so generously assisted me in this year's return to my position as Head of the Art Department and Director of the Art Museum during Professor Parkhurst's absence. It has for me been a most pleasant homecoming. With the next issue of the *Bulletin*, Professor Parkhurst will again be in charge of its publication, and Mrs. Bongiorno, its editor, will have returned to Oberlin.

Clarence Ward
Acting Director



1.

A Marble Head of Athena from Salonika

Among the objects of sculpture in the Allen Memorial Art Museum is a marble head of the Roman period from an approximately life-size statue, which, despite its somewhat battered condition, has attracted considerable attention since its installation in 1939 (fig. 1).[1] This is due in part to a nobility of style which recalls the serenity and detachment of Greek art of the fifth century B.C. but even more to certain technical peculiarities that it exhibits. Chief among the latter are: the row of holes drilled in the indented band that almost completely encircles the upper portion of the head; and the treatment of the top (fig. 2) which has been cut off on a bias from front to rear, carefully tooled with a punch into a relatively flat but roughened surface, and provided with a drilled hole for the insertion of a dowel in the center.[2] The significance of the above details, which obviously suggest that they were intended for some kind of an attachment to complete the skull and its adornments, will be discussed presently.

The head, which is of white marble of a medium fine compact grain,[3] is said to have been found in Salonika in northern Greece. For a number of years it was in the possession of my late father, Edward Capps of Princeton, who presented it to the Museum at the suggestion of Professor Louis E. Lord of Oberlin. The head, which undoubtedly represents a female figure, judging by the strands of hair which project from beneath the head-covering on either side of the forehead and fall in gentle waves from a point just above the eye to the top of the ear, has been broken off at the neck at a sharp angle. The nose has been slashed off from the bridge to the upper lip leaving only the right nostril and the right corner of the upper lip intact. There is also a break on the lower right lip and the lobes of both ears have been damaged. The sur-

[1] Acc. no. 39.139. Dimensions: Ht., 11⅜ inches; Depth, ca. 8⅝ inches; Max. width, 7¼ inches. I wish to express my thanks to Miss Gisela Richter of the Metropolitan Museum of Art, who examined the head on her visit to Oberlin in 1943 and called my attention to a number of technical features. I am also indebted to Miss Chloe Hamilton, Acting Curator of the Allen Memorial Art Museum, whose term paper entitled "A Head of Athena in the Allen Art Museum" written for my class in Ancient Sculpture in 1949-50, has been most helpful.

[2] The whole surface, measuring across the dowel hole (which is not in the exact center) is 8¼ inches from the center of the forehead to the back and 6¾ inches from side to side.

[3] It appears to resemble Pentelic rather than "Island" marble.

face of the face and hair is also marred by scratchings and rubbing and the lower portion of the preserved neck has been chipped. The surface of the marble is discolored and incrusted with foreign matter; this is particularly true of the right side of the face and the flattened top. The flesh originally had a high polish as is shown by undiscolored portions of the face such as the left temple, the areas beneath the left eye and ear, and that part of the right cheek that adjoins the hair.

Of particular interest is the treatment of the eye. The eyebrow is a pencil-thin ridge which may have been painted. Directly beneath is a groove which defines the upper lid (figs. 1 and 3). The area of flesh between the brow and this groove is decidedly convex at the outer edge of the eye, tapering to a smaller convexity at the inner corner. The upper eyelid passes gently over the lower at the outer corner disappearing into the surrounding flesh beneath the brow. The greater portion of the eyeballs, which were inset separately either by dowels or cement,[4] are missing although the two canthi at each corner of the eye are partially preserved. The concave depression for the insertion of the iris and pupil is perfectly preserved in the case of the left eye (fig. 3). Traces of a bluish metallic deposit which still adheres to the undersurfaces of both upper and lower lids suggest that bronze eyelashes were affixed to the upper eyelids.[5]

The custom of insetting a separate eyeball of stone, ivory or glass in a hollow socket is rare in Greek and Roman stone sculpture although common practice in Egypt.[6] Early examples of this technique in Greek

[4] Miss Richter suggested that the eyeballs may have been doweled in. I can see no trace of this and suggest that cement is more likely.

[5] Dr. Frederick Foreman, Chairman of the Department of Geology and Geography at Oberlin College, very kindly made some tests on two particles of this deposit each taken from the left eye. Although not conclusive because of the difficulty of observation the tests did reveal the presence of tin but not of copper. Since it is unlikely that the eyelashes would have been of tin alone it is reasonable to assume that they were of bronze but that the copper component has completely disappeared. Dr. Foreman's report follows: a. Particle 1 from sinister eye. Primary mineral almost isotropic, apple-green in color and very finely crystalline, appears to be andrasite ($5\ Sn\ O_3 \cdot 3\ Si\ O_2 \cdot 4\ H_2O$; RI varies 1.705 to 1.820). Microchemical test produced no Cu. With the above was a red-brown mineral, not cuprite, isotropic and almost opaque with RI of about 1.650. Specimen too opaque and fine-grained for proper observation but contained some iron oxide. b. Particle 2, also from sinister eye. Clear to slight green (due to a little ferrous oxide) mineral is calcite, evidently a secondary mineral. A little clay with it.

[6] For Egyptian practice see A. Lucas, "Inlaid Eyes in Ancient Egypt, Mesopotamia and India," *Technical Studies in the Field of the Fine Arts*, III,1 (1938), pp. 3-32. In Greek marble sculpture the eyeballs were generally painted on a smoothed surface (See Richter, *The Sculpture and Sculptors of the Greeks*, 2nd ed., p. 147).

art occur on several of the Korai of the Athenian Acropolis[7] and on a head from an archaic grave relief in the Metropolitan Museum, New York.[8] Examples of fifth century style that have hollow eye sockets for such an insertion include such well known marble statues as the "Kritian" boy in Athens, the Bologna head of the Lemnian Athena attributed to Pheidias, and two heads of Athena reflecting Pheidian style, one a version of the "Medici" Athena and the other a head in Copenhagen.[9] It is significant that the last three examples are thought to be copies of bronze originals which would have had inset eyeballs of glass or bone. Occasionally in bronze heads these insets are still in place.[10] In our head the white of the eyeballs was apparently of marble; the iris and pupil would have been of colored stone or glass and cemented into place. The use of separate bronze eyelashes attached to the upper eyelid is also borrowed from a technique developed in bronze.[11]

We must now turn to an interpretation of the curious technical features mentioned at the beginning of this article. As has already been intimated the top of the skull of our lady is missing (fig. 2). It is obvious, however, that the extant upper surface of the head is not a fracture but has been carefully levelled at an angle of about 20° and marked with a punch by a series of parallel striations, ¼ to 1 inch in length, intentionally. This could only be to produce an abrasive surface to secure a better join with the missing upper portion of the head. The missing piece would have been further secured by a large dowel, probably of iron, set in the hole drilled in the center of the worked surface,

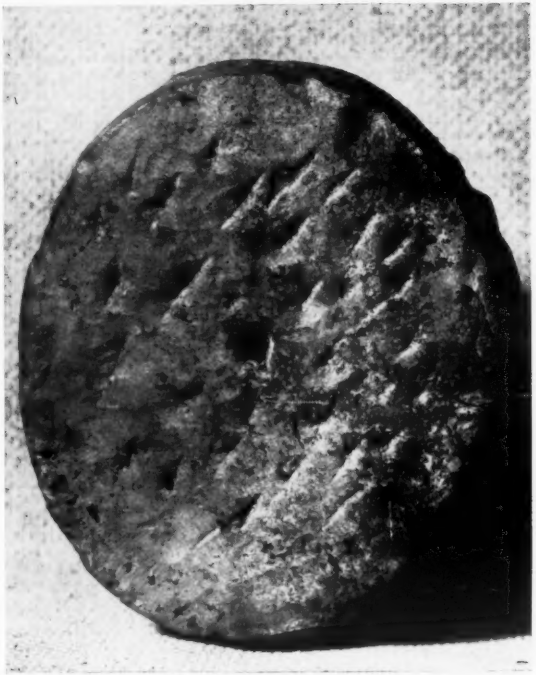
[7] E.g. Nos. 681 and 682. Dickins (*Catalogue of the Acropolis Museum*, I, p. 299) states that purple glass in a metal case was inserted in the eye sockets of the Antenor Kore (No. 681).

[8] *Metropolitan Museum Bulletin*, 8-9 (1913), p. 174; Richter, *loc. cit.*

[9] For Kritian boy see Dickins, *op. cit.*, No. 698 and Payne and Young, *Archaic Marble Sculpture from the Acropolis*, pls. 109-112; Lemnian Athena, Richter, *op. cit.*, pp. 79,226, fig. 614; head of Medici Athena, E. Buscher, *Phidias der Mensch*, Munich, 1948, pp. 22ff., fig. 13; Copenhagen head, *Antike Kunstvaerker i Ny Carlsberg Glyptotek*, No. 101, pl. VIII.

[10] E.g. the Delphi Charioteer (La Coste-Messelière, *Delphes*, 1943, pls. 150-157, a Hellenistic head in Copenhagen and a bronze head of Calligula (?) in New York (Richter, *op. cit.*, figs. 450,451, p. 147).

[11] In bronze heads the evelashes were sometimes worked separately in little bronze plates with dentated edges. Separate plates belonging to bronze statues have actually been found at Delphi (*Fouilles de Delphes*, V, p. 43, No. 87, fig. 131; cf. Richter, *op. cit.*, p. 147, fig. 454).



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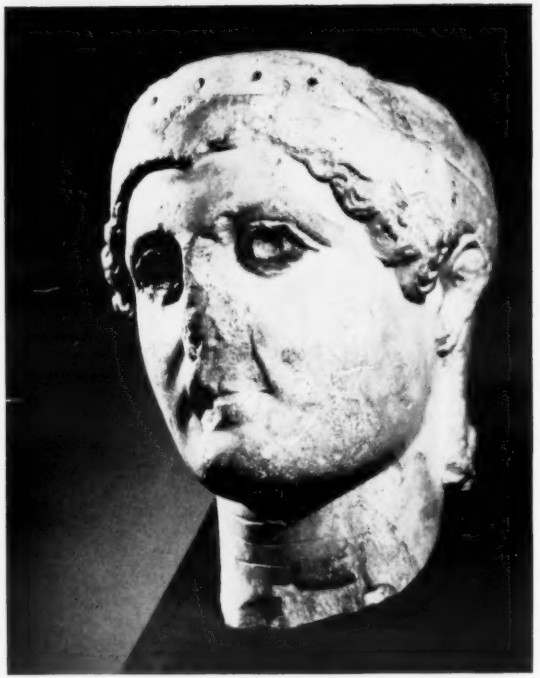


3.

4.

5.

and possibly by cement.[12] The dowel hole is about ½ inch in diameter and ¾ of an inch in depth. The upper piece might have been of stucco, the material sometimes suggested for the missing portion of the Aphrodite head from Chios in Boston,[13] or it may have been of stone. It is interesting to note that three small dowels were used to join together the two pieces of the Boston head while one large dowel was considered sufficient here.[14] This confidence in a single dowel was probably justified because of another strengthening device. I refer to the row of holes drilled in the indented band, from 1 to 1¾ inches in width, that nearly encircles the head at the top.[15] Seven of these holes, starting at a point about 1½ inches behind the outer corner of the left eye (fig. 3), are evenly spaced about an inch apart; five additional holes less regularly placed[16] appear to the lady's right (figs. 1 and 4) and are partially filled with foreign matter. The holes vary in depth from ½ to $\frac{5}{16}$ of an inch.[17] A chemical analysis of this foreign substance revealed traces of iron oxide along with other materials.[18] Hence it is evident that iron dowels were used to support some heavy object at this point, namely the front of the head. This could only have been a head-covering of some sort and an examination of the band immediately beneath the indented area, which pro-

[12] No certain traces of cement were actually found on our head but it was common practice to make use of some such binding material in addition to the dowels. Traces of cement were found, for instance, on the corresponding surfaces of the head from Chios in Boston (L. D. Caskey, *Catalogue of Greek and Roman Sculpture in Museum of Fine Arts, Boston,* 1925, No. 29, pp. 71 ff.

[13] Guy Dickins, *Hellenistic Sculpture,* 1920, p. 23. However Caskey *(loc. cit.)* and Chase *(Greek and Roman Sculpture in American Collecitons,* 1924, p. 85) believed that the upper part of the head from Chios was made of a separate piece of marble and probably represented a veil or mantle.

[14] The largest dowel hole on the Boston head is 4.0 cm. deep and 1.0 cm. in diameter; the smallest 2.0 in depth and 0.65 cm. in diameter. These dimensions compare with the boring for a dowel on the top of the Oberlin head which is 1.9 cm. in depth and ca. 1.3 cm. in diameter.

[15] The indented band ceases about 2½ inches from the base of the crest on the right side of the face and about 3½ inches from the same ridge on the left side. (see figs. 4 and 5).

[16] Not only are these holes irregularly spaced but one of them appears directly above hole no. 7, (numbering from right to left from the spectator's point-of-view) as if this first drilling was an error.

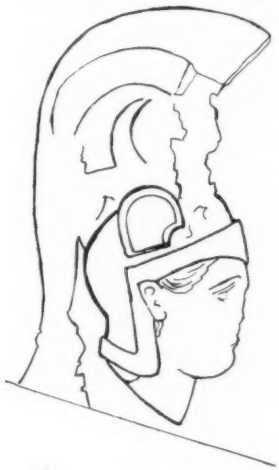
[17] The shallowest depth of $\frac{5}{16}$ of an inch occurs on holes no. 1 and 2 where there is a break in the marble (fig. 3); otherwise the minimum depth would be $\frac{7}{16}$ of an inch.

[18] Dr. Foreman reports that a specimen taken from 3rd hole above dextral ear contained a mixture of material. It consisted of iron oxide, brown clay, a number of clear minerals, very small in order of 20 or less microns some of which are feldspar-albite as a primary mineral. Some calcite, probably secondary, appeared as very small specks through the brown mineral which is a composite of iron oxide, and clay with bits of calcite on it.

jects about $\frac{1}{16}$ to ⅛ of an inch from the upper band,[19] makes it clear that it must have been a helmet.[20] The rim of the helmet comes to a point directly over the forehead (figs. 1 and 3), follows the line of the head at the sides and the rear contour of the ear (see figs. 4 and 5), and extends vertically down the neck to a point about 2¾ inches below the ear lobe where it turns in abruptly to meet the adjoining half of the helmet at the base of the skull. A view of the back of our head (fig. 6) clearly shows the remains of the *phalos*, the ridge of metal which served as a support for the crest or *lophos*, in this case about ¾ of an inch in width.

If our statue wore a helmet she must be Athena, the only goddess with this attribute. It is interesting, therefore, to note that the type of helmet that must be restored for our head corresponds closely to that worn by Athena on a number of reliefs and statues of the fifth century B.C. She wears, for instance, a simple version of the Corinthian helmet on the metopes from the Zeus temple at Olympia, of ca. 465-457. How

7 a.



7 b.

[19] The two bands imperceptably become one surface near the back of the head. See Note 15.

[20] When the head was first brought to Oberlin it was thought that it might represent a Tyche, possibly the personification of the city of Salonika. This interpretation is obviously impossible when the neckpiece, which could only form part of a helmet, is examined.

our Athena would have looked with such a helmet is suggested by our drawing (fig. 7a).[21] An even closer parallel is perhaps to be found in the various copies of the Athena Parthenos, the colossal gold and ivory statue executed by Pheidias between 442 and 439 B.C.,[22] such as the Varvakeion statuette,[23] a statue from Pergamon now in Berlin,[24] and a polychrome head in Berlin.[25] One of the distinguishing features of this type of helmet is that it is worn low on the head and that the neck piece, instead of protecting only the back of the skull as in the Athena in Frankfurt from Myron's Athena and Marsyas group,[26] forms almost a right angle as it comes down abruptly from immediately behind the ear. Another reason to associate our helmet with the type worn by the Athena Parthenos are two more dowel holes, one on each side of the head (figs. 4 and 5), which are drilled at a sharp angle to a depth of about ½ inch[27] on the projecting band that represents the rim of the helmet just forward from the ear and immediately above the mass of hair that projects from beneath the helmet on either side of the face. This corresponds exactly to the position of the upturned cheek-pieces or *paragnathides* which appear on the triple-crested helmet of the Parthenos and were apparently embossed with griffins. They are clearly seen on the Berlin head, which best shows the griffin decoration,[28] the Aspasios gem,[29] on Athenian coins depicting the head of the statue and on a gold medallion from Koul Oba.[30] The only reasonable explanation for these two borings is that they were intended to support such an ear flap and, considering the

[21] Our suggested restoration is based upon the Athena in the Labor of the Augean Stables (in reverse). See Schrader, *Phidias*, 1924, fig. 131; Gerke, *Greichische Plastik*, Berlin, 1938, pl. 127 (detail).

[22] Richter, *op. cit.*, pp. 42, 215 ff.; also Vannoy, *Studies on the Athena Parthenos of Pheidias*, 1914, pp. 5,6.

[23] Vannoy, *op. cit.*, frontispiece; Richter, *op. cit.*, figs. 599,600; Schrader, *op. cit.*, fig. 12, opp. p. 42 (detail, right profile of head).

[24] Schrader, *op. cit.*, figs. 9,10,11,25 and 27.

[25] C. Blümel, *Katalog der Antiken Skulpturen im Berliner Museum*, 1931, IV, No. K170, pls. 58,59.

[26] Richter, *op. cit.*, figs. 589-591 and 593 (restoration) and in *Metropolitan Museum Bulletin*, N.S., 1 (1942/43) pp. 210,211 with illustrations of this type of helmet.

[27] The hole over the left ear is 1.35 cm. in depth; that over the right ear 1.4 cm.

[28] C. Blümel, *op. cit.*, pl. 58.

[29] Furtwängler, *Antike Gemmen*, pl. XLIX, 12; also Richter, *Greek Sculpture*, fig. 597; Schrader, *op. cit.*, fig. 4 on p. 34.

[30] Picard, *Manuel d'archéologie grecque,II (La Sculpture: pér. classique*, 1), fig. 161. For type of coin see Richter, *op. cit.*, fig. 598.

depth and angle of the borings, they were in all probability of bronze.[31] A restoration showing how our Athena head might have looked if she had worn this type of helmet is shown in fig. 7b.[32]

It is clear, therefore, that the Oberlin head is another example of a statue not only made in several pieces and thus following good Greek practice[33] but also of several different materials. The top of the skull would have been completed either in stucco or, more likely, in inferior stone. To this would have been attached the bronze helmet of Athena which apparently rested on the indenture and was securely attached to it by dowels. The lower rim of the helmet was completed in marble and was probably painted so as not to form too great a contrast to the bronze portion. Thus all the front portion of the lower band representing the rim would have been visible except for the part above and in front of the ears that would have been covered by the bronze attachments representing the upturned cheek-pieces. Since the indented band is not continued around the back of the head and the dowel holes cease at a point ca. 1¾ inches in front of the ears, it is probable that the bronze helmet did not cover the rear area but that this portion too was continued in marble. The fact that the left side of the back of the head, from the base of the crest almost to the left ear, is less carefully finished than elsewhere and shows clearly the marks of the rasp (fig. 6) suggests that the statue was not intended to be seen from this angle.

Our head presents a striking parallel in this use of different materials to a more than life-size Greek statue in the Metropolitan Museum

[31] For the use of such bronze attachments to marble sculpture see Richter, *op. cit.*, pp. 147 ff. An excellent parallel for the borings in our Athena occurs on a head of Athena from Aegina now in the Louvre (F. Gerke, *Griechische Plastik,* 1938, pl. 65; also *Encyl. Phot. de l'art du Louvre,* III, pl. 158) where two borings on the left cheek and two on the rim of the helmet above must have been for the attachment of such a bronze cheek-piece. Curiously enough the Athena on the metope from Olympia used as a model for one of our restorations (fig. 7a) also has two borings on the rim of the helmet that may have had the same function (Gerke, *op. cit.*, pl. 127).

[32] My restoration is based upon the Varvakeion statuette (see Schrader, *Phidias,* fig. 12 opp. p. 42). The helmet used in the restoration of the copy of the Athena Parthenos in the Walters Art Gallery (D. K. Hill, *Art Bull.,* VIII, 2, 1936, pp. 150 ff., figs. 1 and 2) would also fit the Oberlin head very well.

[33] See Richter, *op. cit.*, pp. 145 ff.; Héron de Villefosse (*Mon. Piot.* I, 1894, p. 72, note) lists seven heads in the Louvre subjected to this treatment. An interesting case of the imitation of a statue made in two materials is the replica of the Parthenos in Baltimore in which the head, arms and feet were doweled in separately so that the flesh and drapery would be of separate blocks thus imitating the ivory and gold of the original (See D. K. Hill, *loc. cit.*).

of Art in New York,[34] called to my attention by Miss Richter, which made use of three materials, marble, stucco and bronze. In the case of the New York statue, however, which Miss Richter also restores as an Athena,[35] an accident made necessary a repair in Roman times on which occasion the two halves of the broken marble face were reattached with dowels, the top of the head tooled to receive a stucco addition[36] and the original bronze helmet either again attached to the head or replaced by a Roman version in the same material.

There is no necessity to presume any such accident and ancient repair in the case of the Oberlin head. The rather coarse and mechanical workmanship, the use of the rasp at the back and on the helmet behind the left ear (fig. 5) and of the drill to indicate locks of hair suggest that we are dealing with a Roman copy and not a Greek original. Equally indicative of a late date are the three incisions on the neck (figs. 1 and 3) intended to indicate either wrinkles or rolls of fat. This substitution of a linear technique for one of pure modelling is indicative either of archaic style, which is obviously impossible in the case of the Oberlin head, or of late Roman work. It forms a striking contrast, for instance, with the more naturalistic treatment of the neck found in such Greek originals as the Weber-Laborde head in the Louvre, which may well be from the Eastern pediment of the Parthenon,[37] and the "Petworth" head of Aphrodite, generally dated ca. 300 B.C.[38] Curiously enough the closest parallels for this detail that I have been able to find occur among Roman portraits of the late third and early fourth century as in a male head in the Lateran Museum, Rome, of the period of the Tetrarchs (293-312)[39] and of a bearded man from the Castro Pretirio dated by an inscription 323-

[34] Acc. 42.11.43; Richter in *Metropolitan Museum Bulletin,* N.S. (1942/43), pp. 206 ff., figs. 1-9.

[35] Miss Richter restores her Athena with the type of helmet that is worn high on the head revealing a good deal of the hair (*ibid.,* figs. 12-14).

[36] Miss Richter suggests that the upper part of the head was repaired in stucco since, if it had been of heavy marble, it would have tended to slide off the oblique surface unless fastened with a dowel of which there is no trace. By this analogy, since our head was provided with a hole for a heavy dowel and its surface is even more oblique than that of the New York statue, it seems reasonable to assume that the addition was in stone.

[37] See Rhys Carpenter in *Hesperia,* II (1933), pp. 59 ff. who quotes Sauer *(Der Weber-Laborde'sche Kopf).* The head is beautifully illustrated in *Encyl. Phot. de l'art du Louvre,* III, pl. 161.

[38] Chittenden and Seltman, *Greek Art,* 1947, No. 159, pls. 47-49 (new excellent photographs).

[39] H. P. L'Orange, *Studien zur Geschichte des Spätantiken Porträts,* 1933, No. 24, pp. 28-35, pls. 65,70.

337 A.D.[40] Since our Athena does not resemble the aforementioned heads in other respects a better clue as to the date of our copy is perhaps furnished by the high finish still preserved on portions of the face that recalls Hadrianic or Antonine work. In view of the well known proclivity of sculptors of the principate of Hadrian (117-138) towards the copying of Greek statues of the fifth and fourth centuries and towards adaptations inspired by Greek models of the same period[41] I suggest that a second century dating is plausible for our head.

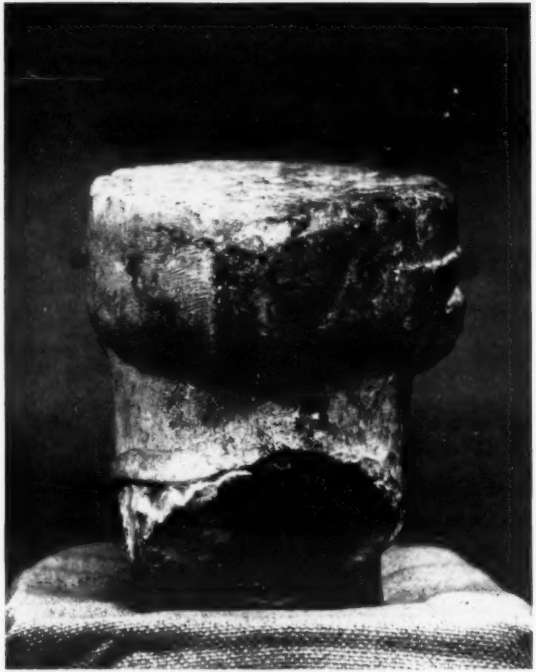
If the date of the copy is difficult to determine with certainty the same is not true of the period of the prototype. The generalized treatment of the face, the crisp rendering of the eyelids with the upper passing over the lower lid as in nature, the linear treatment of the hair with separate strands indicated and the prominent rounded Attic jaw can only reflect the style of the third quarter of the fifth century B.C. and more particularly of the Pheidian school. There is a general similarity, for instance, between these features of our head and such Attic examples as the unfinished head of an ephebe from the Athenian Acropolis,[42] which may well be a trial head for the metopes of the Parthenon, and the Weber-Laborde head from the East pediment. Since these Greek heads exhibit much greater subtlety in modelling a closer analogy for the style of the Oberlin Athena is to be found in Roman copies of fifth century originals. For instance the treatment of the eye and brow, with its sharply defined groove, closely resembles the same features in a head of Artemis in Berlin and the Kora Albani in Rome;[43] the type of hair is paralleled by an Athena head in Berlin and by two Amazons, one from

[40] *Idem, op. cit.*, No. 93, pp. 64 ff., pls. 168,169. It is now in the Museo Torlonia, Rome. This technical detail also occurs on even later heads, e.g. a marble head in the Louvre of Constans (?), c. 350 (Delbrueck, *Spätantike Kaiserporträts*, Berlin-Leipzig, 1933, pl. 60, figs. 50,51) and on a head from a bronze colossus of Constantius II (c. 360) in the Palazzo dei Conservatori, Rome (*Ibid.*, pls. 52-54); incisions are often used to indicate wrinkles in the neck in metal reliefs as on the silver shield of Constantius II in Leningrad (Delbrueck *op. cit.*, pl. 57, ab. 45).

[41] Cf. Strong, *Roman Sculpture*, pp. 248 ff. A fine example of a Hadrianic adaptation after a fifth century type is the famous Antinous Mondragone in the Louvre (*Idem*, pp. 249 ff., pl. LXXVII; *Encycl. Phot. de l'art du Louvre*, III, pl. 297) which is obviously modelled upon a Pheidian Athena (Furtwängler, *Masterpieces*, p. 18). The Antinous head not only has the Hadrianic "finish" but also hollow eye sockets.

[42] Schrader, *Phidias*, figs. 113,114; Acropolis Museum, No. 699 (Dickins *Catalogue*, pp. 266,267).

[43] For Artemis see Blümel, *Katalog*, IV, No. K178, pl. 71; Villa Albani statue, Schrader, *op. cit.*, figs. 21-24, 28-30.



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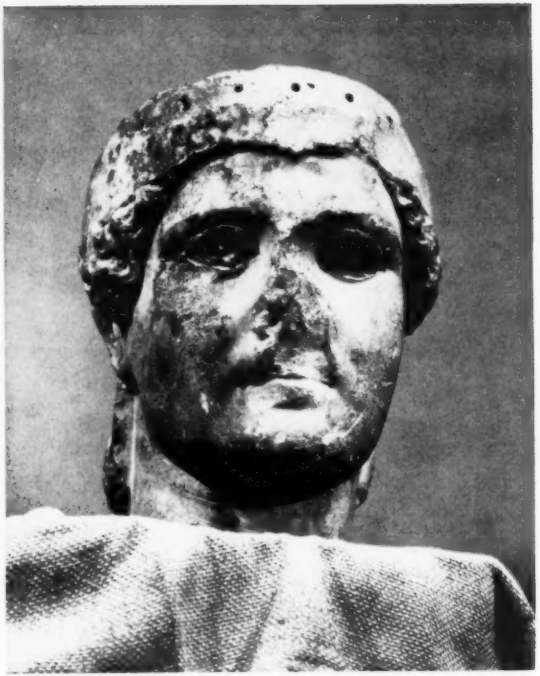

8.

the Polycleiton statue, in the same museum;[44] and the prominent jaw, which makes almost a right angle with the neck, is duplicated on a number of copies of the Athena Parthenos.[45] It is interesting to note that the Dionysos from the Villa of Hadrian near Tivoli, in the Terme Museum, Rome,[46] resembles our head both in the treatment of eye and in the linear rendering of the hair.

It seems clear, therefore, that our Athena head is a copy or adaptation of a Greek statue, presumably Attic and of the Pheidian school, that was executed a decade or so after the middle of the fifth century. Whether it was directly inspired by the Parthenos is impossible to prove. Although it bears unmistakable marks of Roman workmanship it still preserves a modicum of the majesty or *amplitudo* which Pliny ascribed to the statues of Pheidias[47] as can be seen when the head is viewed from below (fig. 8). It also presents another interesting example of the use of different materials in ancient sculpture.

Edward Capps, Jr.

[44] Blümel, *op. cit.* Nos. K 176 (Polykleiton statue)and K 177, pls. 67-70.

[45] E.g. the Varvakeion Athena, the statue from Pergamon and the polychrome head in Berlin (see *supra*, notes 23-25).

[46] Strong, *Roman Sculpture*, pp. 247, 248, pl. LXXVI.

[47] Pliny, *N. H.* XXXVI, 18.

*Some Notes on Contemporary Printmaking Techniques**

The following notes deal with a few of the contemporary developments in the *techniques* of the graphic arts. The author has chosen, as examples, artists whose works demonstrate specific contributions in this area, omitting many who are equally worthy of mention. Since *techniques* are being discussed, primarily, the evaluation of *artistic quality* in the work of the artists mentioned will not be a major consideration.

The Allen Art Museum can be justly proud of its collection of fine prints, which includes examples from all of the great periods of printmaking. Among these are several outstanding modern works, although the period since 1900 is perhaps less well represented than earlier periods, especially with regard to artistic quality. A large segment of this group shows a fairly traditional use of the graphic techniques of the past, as is often true of contemporary graphic works. Many of the artists working today, while achieving an individual style, fail to emphasize the essential character of their medium.

I should like to make a case for a creative use of the many graphic processes, especially the intaglio processes, which exploits the possibilities that are unique to them. Intaglio prints are made from polished metal plates which are incised and indented by various means. Ink remaining in these incisions and indentations after the plate has been inked and wiped is transferred to dampened paper under great pressure. In our discussion we can dismiss the important factor of multiplication, whereby an artist's composition may be repeated an almost unlimited number of times without appreciable change. I wish to emphasize, rather, the potentialities for picture surface that can result only from the manipulation of the printing plate.

Every means used to achieve a desired result has a "look" of its own. With the massing of various means, an extraordinarily rich final impression can result. Only comparatively recently have the techniques of printmaking been exploited to the extent I suggest. Only recently has print-

* For their kind assistance during the preparation of this article, I should like to thank my colleagues Wolfgang Stechow, Miss Ellen Johnson, and Miss Chloe Hamilton.

making returned to its rightful place as a creative art, after a general relegation to the realm of reproductiton. Until they were superseded by the camera and photo-mechanical engraving, craftsmen occupied a major position in the graphic arts, reproducing commercially the works, often paintings, of others. Also, artists made prints which too often were little more than "transfer-drawing from paper to plate, and then back in quantities to paper."[1] Quite naturally, these prints resembled drawings or sketches, with only a hint of the original expression possible to the medium.

In the history of the return of printmaking to its rightful place, Pablo Picasso was one of the first to discard the reliance on a transferred composition. Working in etching, and sometimes drypoint, he cut his design directly on the copper plate. As a result, the prints convey a sense of direct rather than secondhand statement. The museum collection contains four examples of his work in these techniques: *Le Repas Frugal*, etching, 1904 (Acc. No. 43.226); *Buste d'Homme*, drypoint, 1905 (Acc. No. 50.132); *Saltimbanque en Repos*, drypoint, 1905 (Acc. No. 50.131); and *Still Life*, etching, 1909 (Acc. No. 52.22).

One of the prints in the collection that illustrates best the reawakened interest in the creative possibilities of the graphic media is *Ne sommes-nous pas forçats?*[2] by Georges Rouault (see fig. 1), one of a series of 65 large intaglio prints (all approximately 18 by 24 inches), made between 1922 and 1927. Fifty-eight were finally assembled in a folio entitled *Miserere et Guerre*, which was published in 1948. This powerful print depicts three half-length nude figures in a shadowy and ominous world. They express forcefully Rouault's protest against the miseries of mankind: "Are we not slaves?". The central figure dominates the plate, his head tipped upward on a straining neck. He is depicted in harsh contrasts of deep black and brilliant white, in ruggedly bounded areas. Much of the strength and richness of this fine print comes directly from the means used in making it. It is, strictly speaking, an etching, but only because the plate has been bitten, as in etching, by acid. In the standard etching process, an acid-resistant ground is laid on the surface of the polished plate, with the design scratched in to expose the metal to the action of acid. Rouault has greatly amplified this means of indent-

[1] William M. Friedman in *A New Direction in Printmaking*, Minneapolis, Minnesota, 1949, catalogue for circulating exhibition of the work of M. Lasansky and his students, p. 38.

[2] Acc. no. 50.2; Charles F. Olney Fund, 437 x 591 mm., Plate VI from *Miserere et Guerre* series. Signed and dated on plate: *G. Rouault 1926.*

1. Georges Rouault, *Ne sommes-nous pas forçats?*, intaglio print. Oberlin

ing the plate. The monograph, published by the Museum of Modern Art on the occasion of a retrospective exhibition of Rouault's work in 1945[3] describes the technique in some detail. A photographic heliogravure plate was made from a gouache painting of the subject. A proof pulled from this plate would be an adequate reproduction of the original, with all the characteristic brushstroke and paint texture showing. The monograph illustrates a rare proof from one of these heliogravure plates, comparing it with an illustration of the finished print.[4] The tonal and textural richness of the Oberlin print as it now exists has resulted from the use on the plate of nearly every traditional graphic technique, plus some known only to Rouault and his printer. Almost nothing remains of the "underpainting" base of the photo-engraving; the print is genuinely a creative, hand-made work of art. Somewhere in the *Miserere et Guerre* series, all of the following techniques have been added to the heliogravure: etching, aquatint, roulette, drypoint, mezzotint,

[3] Carl O. Schniewind "The Technique of Georges Rouault's Prints" in *Paintings and Prints, Georges Rouault,* New York, Museum of Modern Art, 1945, (ed. by James Thrall Soby) pp. 29-32.

[4] *ibid.*, p. 30.

scraping, burnishing, in short, any means except line engraving for controlling the relative roughness and smoothness of the plate surface to enable it to hold greater or lesser amounts of printing ink.[5] Some parts have been moved toward the ultimate in rich black line or area, often through the use of acid brushed directly over the metal, while others, to print glowing whites and lighter grays, have been scraped and burnished to a smoothness that rivals the original polish. The scraping and burnishing process has the advantage, however, of leaving a vestige of what has gone before, as well as slight traces of the process itself. The result

[5] It may be well, here, to define the techniques mentioned.
The plate is usually of copper, though certain other metals, such as zinc, are sometimes used.
Etching: Acid is used to bite exposed portions of the plate through scratches made in an acid-resistant ground. The depth and quality of the line can be controlled by the length of bite and type of acid. Width of line is usually controlled by the width of scratches.
Aquatint: The plate is bitten by acid through a porous ground. A layer of finely divided particles of rosin is deposited on the plate and fixed by heat, leaving minute acid-resistant spots over the whole surface. Usually, an all-over bite is not desired, so the effects are localized by stopping out with varnish areas which are to be protected from acid action. Darkness of aquatint is controlled by length of bite; textural quality depends on the degree of fineness or coarseness of rosin particles.
Roulette: As in most of the following techniques, the plate is indented by physical manipulation, without the aid of acid. The indenting agent is a small sharp-toothed cylinder mounted on a shaft which allows it to be rolled over the plate. This produces rows of dots, which will print dark or light according to the pressure used on the roulette; the cutting of the dots creates a rough burr, which holds a great deal of ink and imparts a soft velvety gray or black to the print. Massing of these tonal lines gives a rich dark area.
Drypoint: A sharp-pointed instrument of hard steel is used to scratch lines into the copper. This gives lines which, because of the burr that is created by the scratching process, print with a rich, velvety, thick black, similar to that achieved by the roulette.
Mezzotint: A process wherein the plate surface is roughened with a toothed instrument called a *rocker*. The roughened surface is then returned to relative smoothness where and to the degree desired by *scraping* and *burnishing*.
Scraping: The removal of undesired indentations in a given area by actual cutting away of layers of the plate, using a sharp scraping instrument with a blade of triangular section.
Burnishing: Smoothing and polishing areas to lighten them, using a hard steel or agate instrument with a highly polished curved face, called a *burnisher*. The *burnisher* is rubbed with considerable pressure over the desired area and presses rough surfaces back to smoothness. Usually scraped areas are burnished to remove traces of tool marks.
Line engraving, or engraving: Lines are cut into the plate surface with a sharp *graver* or *burin*, which actually removes a shaving of copper, leaving a V-shaped groove. No appreciable burr remains, and the line is refined, sharp, precise, and can vary in width with the pressure exerted.

transcends the limitations of the heliogravure first state, but at the same time would be impossible without that somewhat unusual basis. Rouault's prints stand completely apart, because of the manner of their production, a technique which fits preeminently the pictorial goals of the artist.

One of the outstanding characteristics of the graphic work of Rouault, in addition to the heliogravure first state, is the use on a single plate of several different techniques. This is not peculiar to his work. Many of the leading contemporary printmakers exploit the rich possibilities for combinations and variations of the available means. Though this mode of working is not exclusive to present-day masters, as Professor Stechow has reminded us in his article on "Rembrandt's Etching of Saint Francis"[6] – for Rembrandt used combinations of such media as etching and drypoint, or etching and engraving – yet not until recently has there been a tendency to combine so many different means and with such dramatic effects.

Two other artists who have made innovations and have become leaders in the field of contemporary intaglio printing are Stanley William Hayter and Mauricio Lasansky. In the past, these two men have worked together quite closely, though they are separated now by different approaches to their art.

Hayter, a British artist, has had a tremendous influence on printmaking both in Europe and the United States. He maintains two workshops, one in Paris and one in New York. In Paris, his *Atelier dix-sept* was founded in 1927, and since 1940, *Atelier Seventeen* has been in operation in New York, first at the New School for Social Research and later independently. Alternating between these two studios, he divides his time between teaching and doing his own work. In these two studios, he has gathered many of the prominent artists on both sides of the Atlantic, and introduced them to the rediscovered possibilities of the print media, especially line engraving. Among those with whom he has worked are Marc Chagall, Picasso, Jacques Lipchitz, Joan Miro, Max Ernst, and Alexander Calder.

Engraving, a comparatively difficult medium to learn and control, had long been the province of the master craftsman, the professional engraver, who plied his trade in such pursuits as engraved reproductions of paintings and even photographs, fine commercial engraving of all sorts, and paper money and postage stamps. These men developed,

[6] Wolfgang Stechow, *Rembrandt's Etching of St. Francis*, in *Allen Memorial Art Museum Bulletin*, Vol. X, 1952, pp. 2 - 12.

through long experience, a remarkable control of the burin and other tools of the craft. They attained great technical skill at reproducing original designs by others, copying faithfully not only the values, but even the particular surface textures. As a rule the creative use of engraving was nonexistent, however, and had been since the days of the great fifteenth and sixteenth century masters, such as Dürer and Mantegna.

Hayter maintains that if one understands the tools and techniques of engraving, it is possible to create with great freedom in the modern idiom. With no other medium is it possible to come into such intimate contact with the metal plate, or to achieve the precision and sharpness of beautifully controlled line, a line that can vary from hair-thinness to swelling width, and from placid grace to forceful impact. In addition, massed lines and short jabs offer possibilities for tonal areas with more or less strongly developed textures. Another characteristic of the medium, which had never before been exploited, was the possibility of developing an actual, though limited, physical relief on the print surface, caused by the ridges formed as the paper was pressed into deep lines cut into the plate surface. In some cases, the plate is cut to such a depth that the paper is unable to reach the bottom of the depression to pick up any ink. This leaves a pure white area which projects visibly from the print plane. It is easy to see that this third dimension in itself gave something new to the art. An interesting variation on engraving has been revived by Hayter and his group. Casts of engraved plates are made by pouring plaster of Paris over them. This results in a relief plaque, with lines projecting from a highly polished plaster surface plane (opposite to the indentations on the plate). These reliefs are painted and sometimes carved into even bolder relief than the plate can give.[7]

Hayter's contribution has not been limited to the medium of engraving. He has devised and shared many innovations in color printing. His own brilliant color prints testify to this. Also, through research and experimentation, he has found secrets of masters of the past, which he has used in his own work and passed on to his colleagues. For example, he discovered the technical procedures by which William Blake probably achieved the etched relief plates that made it possible for him to print his illustrations of the Bible at the same time as the text.[8]

[7] S. W. Hayter, *New Ways of Gravure*, New York, 1949, pp. 146 - 154; the process is described in detail.

[8] *ibid.* p. 85; the process is described in detail.

In addition, though he is not the only artist who has worked in this field, Hayter has expanded the possibilities of soft-ground etching, a once obscure and little-used technique for etched imitations of pencil line. In place of the commonly used hard etching ground, a soft, non-drying, grease-based ground is spread over the plate surface. This ground, when impressed with various textural materials, pulls away from the surface, exposing an identical textural pattern to the effects of the acid. Textures of lace, cloth, netting, and even leaves and other natural objects can thus be reproduced in part or whole to enliven local areas of the print.

Hayter has made a considerable contribution to the field of contemporary printmaking, both through his own work and through his influence on the techniques of others. It should be stated here, however, that with Hayter's approach, there is a danger that the technique alone becomes an end in itself. Mere technique cannot make masterpieces, even though expansion of technical knowledge and utilization of its possibilities can broaden the effectiveness of the work of art.

Mauricio Lasansky is a native of Argentina. In his early years as a creative artist, he worked in both the relief process of woodcut, and in intaglio, especially in drypoint. In 1943, he came to this country on a Guggenheim Fellowship, and spent the year studying prints of the old masters, as well as those of contemporary artists. The following year, he was reappointed a Guggenheim fellow and worked for eight months with Hayter at *Atelier Seventeen*. At this time, Hayter introduced him to the burin and the potentialities of engraving. He also came in contact with such artists as Chagall, Lipchitz, Abraham Rattner, and Matta, who provided added intellectual and technical stimulation. Since 1945, he has been associated with the State University of Iowa, where he has continued his own creative efforts and has been the teacher of a large group of young printmakers who are now, in turn, inspiring a new generation of students throughout the country.[9]

Lasansky's primary interest is in intaglio, which he feels is capable of becoming a monumental art form. He possesses a deep love of and respect for the copper plate, the receptive surface for his manipulations, and believes that it should be the guiding force in the making of an intaglio print. Though an initial scheme is usually transferred to the plate, from then on, it is the plate that dictates the ultimate form the print will take. There is no limit to the means that can be used for in-

[9] Friedman, *op. cit.*, p. 37.

denting the plate, and the artist, with an ever-open mind, should allow the plate to suggest what the next move will be. Far from being static and inflexible for him, working with the copper plate, exacting as it is, is full of possibilities for radical change, even in major features of the composition. A plate, lost perhaps, except for a single corner, can be molded through successive stages of adjustment into a moving finished work. The print never reaches its final state until the artist can improve it no further. Great areas of involved dark can, with considerable scraping and burnishing (as in mezzotint), be brought back to light, ready for renewed action of acid, the burin, or other agency. Instead of ruining the plate, this continuous manipulation gives it, through its successive layers of indentation and return to relative polish, a fine richness, unattainable in a less involved, more direct statement. The danger here, too, is that technique can destroy the strength and aesthetic worth of the visual expression. In the hands of lesser artists, this is of course a danger in any medium.

Thus far, we have discussed only the intaglio processes. It would be wrong to give the impression that in other areas of printmaking progress is not being made. Mention has been made of the intaglio prints of Picasso. In the planographic processes (lithograph), he has perhaps carried his experimentation and innovations even farther. Well known are his series of prints, all taken from the same stone, wherein he began with a complete composition which was printed as the first state. Between successive printings, he has developed the composition, bringing it through many changes to a final state. In the hands of this versatile master, each state is an exciting print, and only when confronted with the whole series is one truly conscious that a given example is not the final statement. His *Tête de jeune garçon*[10] (see figure 2), from the museum collection is the third state in a series of three.[11] This print shows well the richness possible in lithography, though not as dramatically as prints from other series, such as his *Bull*,[12] which exists in eleven states, executed between December 5, 1945 and January 17, 1946, or his *Two Female Nudes*,[13] executed between November 10, 1945 and February 12, 1946, which was reworked through eighteen states!

[10] Acc. no. 48.26, Charles F. Olney Fund, 235 x 315 mm., no. 31 of an edition of 50, dated on stone 7 - *11* - 45, signed in pencil lower right corner, *Picasso*.

[11] Ferdinand Mourlot, *Picasso Lithographie*, Monte Carlo, 1949, Vol. I, pp. 52-53. All three states are illustrated, including the 2nd state, which was printed in only two examples.

[12] *ibid.* Vol. I, pp. 77-83, all states illustrated.

[13] *ibid.* Vol. I, pp. 65-76, all states illustrated.

2. Pablo Picasso, *Tête de jeune garçon,* lithograph, third state. Oberlin

Picasso does not recognize the commonly accepted limitations of lithography. He freely discards major passages of the preceding state by either wholly or partially scraping away the surface deposit of wax that causes the impression, to allow for refinements of drawing and sharpening of compositional impact. Mourlot's comment in describing the ninth state of *David and Bathsheba,* pulled after Picasso had entirely removed a nearly completely black print from the surface before proceeding with the composition, is "Ça devait l'ennuyer de gratter—it must have been very troublesome to him to scrape (the surface clean)."[14] This is probably an understatement. Another technique that he uses quite often is a rather indirect one. He covers a sheet of paper with tusche, the oily ink used for brush or pen work in lithography. When this is dry, he cuts out sharply defined silhouette pieces of his design, which are pasted face up to another sheet of untreated paper. The collage that results is transferred to the stone, from which the final print is pulled, either with or without further adjustment of the composition. These means and others of controlling the deposit of waxy material on the stone are rep-

[14] *ibid.* Vol. II, pp. 49-61, all states illustrated.

resentative of similar methods used by other masters of his generation, including Rouault, who also work in lithography. In addition, the planographic media are subject to constant change and enrichment by a host of younger artists who are carrying on the development of the techniques.

The other major branch of the graphic arts is relief printing, which includes woodcut, wood engraving, and similar media. In this area, contemporary artists owe a debt to such masters as Gauguin, Vallatton, Edvard Munch, Franz Marc, and to other German Expressionists. These artists of the late nineteenth and early twentieth centuries made a true break from the uninspired woodcut and wood engraving tradition that immediately preceded them. They pointed the way for the best works that are being done today.

One currently active artist who works almost exclusively in woodcut is Antonio Frasconi, who has only recently attained his present eminence. Trained as a painter in his native Uruguay, Frasconi has, by his own avowal, moved into the medium since coming to this country so that he could live by his art. Prints are in wide demand today, because they can be produced in a price range readily afforded by a mass of purchasers. With others, he has elevated this homely art to a stature rarely achieved in recent times. He has freed the cut wood from its matter-of-fact, rather stereotyped traditional limitations, and has allowed the greatest freedom in the carving of his blocks. His freedom of composition, his readiness to exploit textural possibilities as well as flaws in the wood, and his imaginative printing impart to his work a freshness and life that is unusual. Though his prints in a single color, usually black, are exciting, often taken from several blocks,[15] it is in his color prints that his most important contribution is made. By very simple means, he prints and reprints, overlaps and interweaves the color areas so as to achieve a rich tapestry of subtle pattern. Frasconi also brings to the art a fine sensitivity and fertile imagination as well as a sureness of design that lifts his prints above mere virtuosity.

The exciting developments of the graphic arts which I have suggested above form the background for what might be termed a renascence of printmaking at Oberlin. More properly, one should probably say a *nascence* of printmaking at Oberlin. The graphic arts studio facilities of the Department of Fine Arts have been greatly expanded in the last two years. One of the key factors in any such expansion is a

[15] *Dog and Crocodile*, Acc. no. 52.87, Print Club of Cleveland, Frasconi print in Allen Art Museum Collection.

fine printing press. Oberlin now owns a press that would meet the most exacting demands that a printer could make. The chassis, taken from a commercial engraving press which was presented to the department several years ago, was fitted with new rollers and other necessary mechanical devices by the Instrument Shop of the Department of Physics. The steel bed, almost impossible to procure in any other manner was kindly donated by Mr. Beatty B. Williams, Oberlin '99, a Trustee of the college. It is now possible to pull prints from plates nearly two by three feet in size! In addition, all of the materials and equipment necessary for the many techniques which have been discussed in this article (with the exception of lithography) are available to the students.

In the first weeks of the printmaking course, the students are introduced to all of the major possibilites of the intaglio techniques, through actual experience on their own plates. They are also acquainted with the achievements of the masters of the past and present, both through reproductions and through original prints in the museum collection. Following this introductory period, each student, according to his own abilities and inclinations, is encouraged to push his expressive and compositional concepts as far as he is able with the techniques he has learned. Very early in this process, the better students seize upon the opportunity for individual experimentation and have already emerged with both expressive and technical means that are entirely their own. Many in the group limit their activities to intaglio, while others have moved into woodcut and other media as well. The results, in finished work, for both outstanding and average students seem to indicate that this approach is a challenging and also a fruitful one. The enthusiasm that is generated in the group is great, genuine, and growing.

It is my conviction that the graphic arts offer an ever-expanding opportunity for achievement in the field of visual expression. They hold immense possibilities for personal satisfaction, both for the artist and the public. At Oberlin, the printmaking program makes a valid contribution to the aims of the Department of Fine Arts: to further the liberal education of the students, both majors and non-majors. The goal, as in the other curricular offerings, is to broaden their range of creative experience and imagination.

Paul B. Arnold

Announcements Of General Interest

Baldwin Seminar

The Baldwin Seminar was presented during the month of April by Dr. Paul Coremans, director of the Laboratoire Central des Musées de Belgique at Brussels. Dr. Coremans, an outstanding authority on early Flemish painting, is in charge of the current scientific investigation of Van Eyck's Ghent Altarpiece. On April 13 and April 16 Dr. Coremans gave two public lectures on the history and conservation of the altarpiece.

College Art Association at Oberlin

On Saturday afternoon, January 31st, the museum played host to approximately 150 members of the College Art Association and the Society of Architectural Historians, who were holding their annual meetings in Cleveland. Specially featured exhibitions were the paintings from college collections, and a group of photographs by I. T. Frary of Ohio architecture. A buffet supper was served in the art building auditorium.

Museum Course

The museum course given in alternate years by Prof. Ellen Johnson will be offered in 1953-54. This course is designed to introduce the college art student, graduate or qualified undergraduate, to museum methods and problems by direct experience in various fields of museum work. Two of the major projects are an educational program for public school children and an exhibition, planned, assembled, catalogued and installed by the students.

Index to the Bulletin

An index to volumes I through X of the *Allen Memorial Art Museum Bulletin* is being published this spring. The index will be sent to individual members of the Friends of Art on request.

Faculty Notes

Edward Capps, Jr., presented a paper on "Roman Sculpture from Corinth" at the annual meeting of the College Art Association in January. In March Prof. Capps spoke on "An Alexandrian School of Ivory Carvings" at the Philologue Club in Oberlin.

Forbes Whiteside was invited to send his painting "Golden Gate" to the Nebraska Art Association's 63rd international exhibition, held this spring at the University of Nebraska Art Galleries in Lincoln.

Wolfgang Stechow was chairman of the Medieval Art session at the College Art Association meeting in Cleveland. In April Prof. Stechow participated in the 6th annual art seminar at Sarasota, Florida—a symposium on Rubens and the Flemish Tradition. The seminar was sponsored by Florida State University and the Ringling Museum of Art. Mr. Stechow gave two lectures at the April 2nd session: "Flemish Landscape Painting" and "The Late Works of Rubens".

Mrs. Hedy Bäcklin, assistant to the curator at the museum this year, has come to Oberlin from the Tessin Institute, the Swedish museum in Paris, where she was assistant to the director. On March 9th, Mrs. Bäcklin gave a gallery talk on the exhibition of Swedish textiles on loan from the Smithsonian Institution.

Paul Arnold during the winter and spring months exhibited his work in the following shows: the Society of American Graphic Artists, New York; the Audubon Artists 11th annual exhibition, where his color etching "Don Quixote" won the Applebaum prize; a one man show at Ohio University in Athens; the Northwest Printmakers 25th international exhibition at the Seattle Art Museum; the Ohio Watercolor Society's 28th exhibition; and the 4th annual Ohio artists drawing show at the Canton Art Institute, where *Leonard Slatkes,* graduate assistant in fine arts, won a purchase prize for his drawing "Black Knight".

Clarence Ward was the Visiting Humanities Lecturer for 1952-53 at the University of Kansas, February 23, 24 and 25. During his three days on campus, he gave eight art lectures either to the public or to specific classes and also recorded one radio program. On March 13, he was in Baltimore where he gave one of three lectures on American Architecture. The title was "Colonial Churches in the South". Mr. Ward has been awarded a John Hay Whitney professorship for next year and will be teaching at The University of the South, Sewanee, Tennessee.

Ellen Johnson lectured in the fall on Art in Everyday Life in Sweden to the Nineteenth Century Club of Oberlin. Miss Johnson and Mrs. Bäcklin recently recorded a radio broadcast for Sweden on art activities in Oberlin.

Exhibitions

During the month of March an exhibition of Swedish Textiles lent by the Smithsonian Institution was shown in Gallery II. At the same time, through a generous loan from the Swedish Embassy, an exhibition of color lithographs by contemporary Swedish artists appeared in the Print Room. Photographs of mountain and desert subjects by Fritz Kaeser of Tucson, Arizona, were on view in April; and in May the museum's collection of American 19th century painting is on exhibit.

Ecclesiastical vestments and costumes from the Victorian Era were the two main exhibitions in the Helen Ward Memorial Room during the spring term. A group of dresses from the 1920's will be on view at Commencement.

Also at Commencement the museum will celebrate Ohio's sesquicentennial year with an exhibition of pre-Civil War paintings, textiles, costumes and furniture from Ohio.

During the summer months visitors to the museum are requested to apply for admission at the director's or curator's office on the north or south side of the building. The front door remains closed during the college summer vacation.

Loans to Museums

William Hogarth, *Portrait of Theodore Jacobsen*
To the Minneapolis Institute of Arts.
Exhibition: "Great Portraits by Famous Painters", November 13-December 21, 1952, Cat. no. 18.

Jean-Honoré Fragonard, *Vue de Parc*
To the Society of the Four Arts, Palm Beach, Florida.
Exhibition: "Eighteenth Century Masterpieces", December 12, 1952 - January 4, 1953, Cat. no. 23.

Claude Lorrain, *Sea Port of Ostia*
To the Akron Art Institute.
Exhibited as the "Masterpiece of the Month", February 1953.

Catalogue Of Recent Additions

PAINTINGS

Tibetan, 17th-18th century. *Buddhist temple banner with the Red Tara.*
Silk. 16¼ x 11¼ in. (52.33)
Gift of Miss Portia Mickey.

Guido Reni, Italian, 1575 - 1642. *Head of a Saint.*
Oil on canvas. 14⅞ x 11⅛ in. (52.84)
Gift of Eugene Garbaty.

Dutch, ca. 1600. *Adam and Eve in the Garden of Eden.*
Oil on canvas. 51¼ x 68¼ in. (52.85)
Gift of Willard B. Golovin.

Alfred Sisley, French, 1839-1899. *Bristol Channel,* 1897.
Oil on canvas. 21¼ x 25¾ in. (52.88)
Gift of Norbert Schimmel.

DRAWINGS

P. Charles Séchan, French, 1803-1874. *Mont St. Michel, Portal.*
Pencil and wash. 274 x 210 mm. (52.76)
Gift of Julius Weitzner.

P. Charles Séchan, French, 1803-1874. *City Street.*
Pencil. 584 x 500 mm. (52.77)
Gift of Julius Weitzner.

P. Charles Séchan, French, 1803-1874. *Notre Dame de Paris.*
Pencil. 311 x 713 mm. (52.78)
Gift of Julius Weitzner.

P. Charles Séchan, French, 1803-1874. *Sea Port.*
Pen and wash. 210 x 392 mm. (52.79)
Gift of Julius Weitzner.

P. Charles Séchan, French, 1803-1874. *Interior of Renaissance Palace.*
Sepia pen and wash. 345 x 450 mm. (52.80)
Gift of Julius Weitzner.

P. Charles Séchan, French, 1803-1874. *Interior of Renaissance Palace.*
Sepia pen and wash. 622 x 756 mm. (52.81)
Gift of Julius Weitzner.

Léon Feuchère, French, 1804-1857. *Façade and Stairs.*
Pencil. 241 x 292 mm. (52.82)
Gift of Julius Weitzner.

Léon Feuchère, French, 1804-1857. *Court of Hôtel Feuchère in Paris.*
Pencil. 233 x 320 mm. (52.83)
Gift of Julius Weitzner.

Forbes Whiteside, American, 1918-. *Still Life,* 1952.
Ink and chalk. 294 x 453 mm. (53.1)
Prentiss Purchase Fund.

CERAMICS

Persian, 17th century (?). *Lamp in shape of duck.*
Glazed ceramic. 2¼ x 3$\frac{3}{16}$ in. (53.4)
Bequest of Miss Anna M. Held.

COINS

Persian, Daric, 490-480 B.C.
Material: gold.
Prov. Athens. Diam. 15.5-16.1 mm.
Thick. 3-3.9 mm. Wt. 8.4 g. (53.14)
Gift of Mrs. C. H. Rammelkamp

PRINTS

Pablo Picasso, Spanish, 1881-. *Faune aux Branchages,* 1948.
Lithograph. 770 x 565 mm. (52.39)
Friends of Art Fund.

Antonio Frasconi, American, 1919-. *The Dog and the Crocodile,* 1950.
Woodcut. 533 x 368 mm. (52.87)
Gift of the Print Club of Cleveland.

Honoré Daumier, French, 1808-1879. *L'Idéalisme et le Réalisme.*
Lithograph. 249 x 368 mm. (53.2)
Prentiss Purchase Fund.

Maurice Denis, French, 1870-1943. *Amour.*
Lithograph. 576 x x444 mm. (53.8)
Prentiss Purchase Fund.

Max Beckmann, German, 1884-1950. *Shooting Gallery.*
Etching. 315 x 246 mm. (53.9)
Prentiss Purchase Fund.

MANUSCRIPTS

Florentine, mid 15th century. *Page of Psalter with initial V.*
Illuminated manuscript. 146 x 95 mm. (52.86)
Anonymous gift.

French, ca. 1360. *Page from Book of Hours.*
Illuminated manuscript. 186 x 137 mm. (52.89)
Prentiss Purchase Fund.

TEXTILES

Javanese, 19th century. *Batik.*
20⅜ x 79¼ in. (52.58)
Gift of Miss Martha Clouth.

American, 19th century. *Pillow cover.*
Velvet. 21¼ x 23¼ in. (52.59)
Gift of Mrs. Samuel Mitchell.

Italian, 17th century. *Chasuble and maniple.*
Silk. Length of chasuble 43¾ in. (52.60, 52.61)
Gift of the Hon. Mrs. M. D. Guinness.

Italian, early 17th century. *Chasuble.*
Velvet. Length 42½ in. (52.62)
Gift of the Hon. Mrs. M. D. Guinness.

Italian, 16th-17th century. *Panel* (5 orphreys, part of chasuble)
Velvet. Length 72 in. (52.63)
Gift of the Hon. Mrs. M. D. Guinness.

Italian, 17th century. *Two panels* (Sleeves of dalmatic?)
Velvet. Length of each: 23½ in. (52.64)
Gift of the Hon. Mrs. M. D. Guinness.

Other noteworthy gifts to the Helen Ward Memorial Collection of Costumes and Textiles in the latter part of 1952 and early 1953 were a Japanese parasol and some American costumes and accessories from Mrs. Theodore L. Bailey; a 1915 wedding dress from Mrs. Arthur I. Taft; assorted costumes and accessories from Mrs. Bruce W. Campbell and Miss Mary MacLeod; two tea gowns from Mrs. Robert McEwen; a baby's shoe of about 1867 from Mrs. Nada Babcock; an Italian wall hanging and table runner from Mrs. W. H. Shields; a Chinese dragon robe and a coat-dress from Damascus from Prof. and Mrs. Clarence Ward; and a Chinese embroidered jacket from Mrs. Wolfgang Stechow.

MUSEUM CALENDAR, SPRING, FALL 1953

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
MAY	Paintings, 14th to 18th centuries *(Permanent Exhibition)*	American Paintings from the museum collection	Paintings, 19th and 20th centuries *(Permanent Exhibition)*	Swift Collection of American Pattern Glass Goblets Prints by German Expressionists	Sculpture *(Permanent Exhibition)*	Dresses and Hats of the 1920's	Student Work *(Classroom corridors)*
JUNE	"	Paintings, Furniture, Costumes, etc., from pre-Civil War Ohio commemorating Ohio's Sesquicentennial	"	Swift Collection of American Pattern Glass Goblets Drawings from the museum collection	"	"	" *(Studios and corridors)*
SEPTEMBER	"	"	"	"	"	*	Student Work *(Classroom corridors)*
OCTOBER	"	Annual Purchase Show	"	Prints from the Prentiss Bequest Swift Collection	"	*	"
NOVEMBER	"	Drawings from the Spanish "Notebook", lent by Julius Weitzner	"	Early Prints from the museum collection Swift Collection	"	*	"

* *To be announced*

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The *Bulletin* (illustrated),
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MUSEUM HOURS

Monday through Friday
1:30 - 4:30, 7:00 - 9:00 P. M.
Saturday 2:00 - 4:00 P. M.
Sunday 2:00 - 6:00 P. M.

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